



Diablerie: A Forgery?

In his book *Black Sun: Aryan Cults, Esoteric Nazism and the Politics of Identity*, published in 2001, Nicholas Goodrick-Clarke claimed that a 1991 manuscript titled *Diablerie, Revelations of a Satanist*, a copy of which is in the British Library, {1} was written by David Myatt and chronicles Myatt's early life and involvement with Satanism. However, Goodrick-Clarke did not provide anything evidential in support of his claim and thus it was merely his personal opinion and has no scholarly merit.

Since 2001 opponents of Myatt, in a classic example of the fallacy of appeal to authority, have cited Goodrick-Clarke as having "proved" that Myatt was 'Anton Long', the founder of the Occult group the Order of Nine Angles (O9A, ONA).

Now that an apparent transcript of *Diablerie* has been circulated on the Internet it is possible to consider its content and judge whether or not, as has also been claimed, it is a forgery. {2}

Flaws, Style, And Character

One fundamental flaw in *Diablerie* is when the author or narrator states that he, still at school and in the Summer between the Fifth and the Sixth Form, "worked to earn money. On a building site, in a factory, and fruit picking." This is in stark contrast to what Myatt wrote in *Myngath*, his published autobiography, about that period of his life:

"A rather generous allowance from my father enabled books to be purchased, and travel, by means of train, to anywhere that interested me, and so one day I travelled to London to visit bookshops, and the British Museum." {3}

Which provides a fact - about an allowance - that could be verified by scholarly research. It was only after leaving the Sixth Form (and his life as a seven-day boarder) that he sought work, singular:

"A level exams over, I spent a lot of that Summer working, in a mundane job, for my allowance from my father never did, in those days, seem to meet all my needs, for I loved to treat a certain lady to the occasional long weekend away." {3}

There is also the disparity about learning chess. In *Myngath*, Myatt writes that before his new life in the Far East he had taught himself to play chess, while the author of *Diablerie* claims that while in the Far East: "a friend with whom I had a friendly rivalry in mathematics taught me chess." Typically, the author of *Diablerie* boasts that he "was soon beating everyone" whereas Myatt simply reports the facts.

Another flaw was mentioned in the 2014 *Diablerie and Bealuwes Gast* text:

"In terms of content, *Diablerie* is unremarkable. The narrative is one of an arrogant, self-opinionated, pompous young man who professes to 'possess the pride of Satan'; who takes an interest in Satanism; who hilariously sets out to do 'evil deeds'; who smirks that he 'would have to be ruthless'; who gloats that he 'knew more about the Occult and magick than these people who performed ceremonial rituals after the Golden Dawn'; and whose 'evil deeds' are lame or laughable or sound like the adventures of a frat boy." {2}

The same 2014 text highlights yet another flaw, given that *Diablerie* was written in 1991 when Myatt was around 40 years of age, a married man who was engaged in translating Ancient Greek literature such as Agamemnon with his translation published in 1993,

"In terms of style, a lot of *Diablerie* differs quite markedly from the writings of Myatt dating from the 1980's and the 1990's, and which writings from that period include his well-known text *Vindex, Destiny of the West* (published in 1984) and his many articles about National Socialism, such as *National-Socialism: Principles and Ideals* (published in 1991 and part of his fourteen volume Thormynd Press NS Series).

Reading texts such as *Vindex* and *National-Socialism: Principles and Ideals* gives an appreciation of Myatt's early style; and this style is often detailed (some might say convoluted) and sometimes expressively direct, especially when he is writing about National Socialism." {2}

There is also the stark disparity of attitude. The author of *Diablerie* boasts that as a schoolboy in East Anglia he "wanted zest, dynamism, danger - to go into darkness, recklessly" whereas Myatt writes eloquently and rather poetically of that time:

There is no rational explanation for how or even why I met her. Perhaps - as I thought thereafter - it was she who met me, and meant to. Who somehow might have enchanted me to be there on that day at that hour in

that year of my youth. As if she, also, was from, or part of, this other esoteric living land.

There were mysteries there that I did not then consciously fathom, but rather lived with and through, and which even now - over forty years later - I have only just begun to rationally understand as a natural and muliebral presencing of The Numen. Mysteries, perhaps, I felt then, of an ancient way never written down, and which no words, no book, could bind, contain, restrain, reveal. Mysteries of the connexion that links all Life together [...]

For it was a certain sensitivity that we seemed to share - a certain strangeness, a mostly wordless strangeness that I had previously not encountered; except, perhaps, in moments swiftly gone, as when one day the young, gorgeous, blonde, English teacher I still remember so well was reading to our class a poem and our eyes met, and it was if she somehow in some strange way then imparted in me not only her understanding of those words but also the feelings they engendered in her so that I, also, understood and felt the meaning behind such words. As if in that one short strange moment she had brought alive that work of Art so that it connected us, bridged us. So much so that for days afterwards I carried a copy of that poem around with me, and read it when I could to push open again that door that led to some distant different land. But, then, of course, the feeling faded, and some new interest, some new source of inspiration, came along; as - for me - that poem became surpassed, by others.

There was a walk, next time. Some talk about land, sky, Sun, Moon, rain, trees, insects, birds, and soil, and although I did not realize it then, I was learning; a learning, a species of learning, I once, many years later, strived to contain, constrain, reveal, with my own poor collocation of words [...] {3}

Myatt then proceeds to add one of his early poems. {4}{5} Which prose and poem are so different in sentiment from the boasting, the rants, the arrogance - "I saw and understood the limitations of their lives" - of the author of *Diablerie* that it does not seem plausible that they are the same person. Furthermore, at the time *Diablerie* was written, 1991, 'Anton Long' was in correspondence with satanists such as Michael Aquino of the Temple of Set with some of their correspondence published in facsimile a year later {6} and which letters reveal a quite different 'Anton Long' to the one depicted in *Diablerie*. The 'Anton Long' of the letters is a reasonable man, somewhat self-effacing - "I accept that my understanding may not be complete and might possibly be incorrect" - who does not rant and who is "still learning".

Reading such material by 'Anton Long' - including most of the typescripts in the 1989 collection published under the title *Naos - A Practical Guide to Modern Magick* {7} - it is as if there are several people who around that time and later used the *nom de guerre* Anton Long. A suggestion that several academics have also advanced. As Daveed Gartenstein-Ross & Emelie Chace-Donahue wrote in their 2023 article *The Order of Nine Angles: Cosmology, Practice & Movement*, it is possible "Anton Long is a pseudonym used or appropriated by multiple O9A authors." {8}

As noted in the 2014 *Diablerie and Bealuwes Gast* text:

In terms of motive, I cannot conceive of Myatt, intellectual and poet, a married man aged 41 at the time, depicting himself in the way Anton Long is depicted in that 1991 text *Diablerie* - as an arrogant, self-opinionated, pompous man who talks like some character in a Dick Tracey comic strip: "the world was mine - if I chose to take it". "London called." Not to mention using words straight out of a Star Wars movie - "the dark side". Neither can I conceive of Myatt creating such a two-dimensional wooden B-movie villain as the Anton Long of *Diablerie* is (or comes across as), as part of some elaborate ploy to create 'the Anton Long myth' and thus bolster the credentials of the Order of Nine Angles. The "perfection of evil" as Anton Long pompously claims to be in *Diablerie*? Certainly not.

Surely the author of *Breaking The Silence Down* (written 1985) - with its depiction of Sapphic love and its believable main character Diane - could have come up with a better characterization of 'Anton Long'. {3}{9}

Conclusion

There are in our opinion two possibilities. Either *Diablerie* is a forgery probably designed by someone (possibly Christos Beest aka RM) to be part of a new urban myth about the 'evil' Anton Long and the 'evil' O9A, with the author for authenticity inserting quotations from or paraphrasing what one particular 'Anton Long' - the one who corresponded with Aquino - wrote about satanism. Or, it was cleverly written as some sort of sinister jape by Myatt himself who subsequently denounced it as forgery, although there is nothing probative to support this possibility.

Therefore, on the balance of probability one of the many individuals who used the *nom de guerre* Anton Long wrote *Diablerie*; probably 'Christos Beest'. A possibly supported by the writing style, by the many errors (flaws) and by the attitude and the opinions of the author, for 'Beest' at the time was a young man who had dabbled in 'Chaos Magick', who lived a somewhat Bohemian life and who was attracted to 'the dark side' that his 1991 work *Charnel House* and many of his articles in early issues of *Fenrir* (which he edited and published) suggest he believed the ONA embodied..

River Isis Collective
June 2023

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{1} General Reference Collection Cup.711/742, BNB GB9219567

{2} The claim of forgery was made in 2014 by R. Parker, *Diablerie and Bealuwes Gast*. The part of the text relating to Diablerie is included below as an appendix.

{3} <https://davidmyatt.files.wordpress.com/2013/04/david-myatt-myingath.pdf>

{4} The untitled poem is:

Being the water: the Dragonfly above the water
I grieve of the road and the bridge of the road
Weeping in the wind
Because I am the Sun.

Being the river: all the river things
I feel the wounds
Inflicted deeply in my flesh
Because I am the dust.

Being the river-banks: the land around the banks
I am no-Time
Burning to cauterize my wounds
Because I am the world and all things of the world;

Being the wind: the words of the wind
I sorrow in my-Time
Knowing people who pass
Because they are my wounds.

Being my sorrow: the sorrow of wounded land
I sense the knowing turning beyond the pain
Because I am the water
Flowing with no end

{5} Some of Myatt's other early poetry is included in the 1989 collection *Gentleman Of The Road: Poems of a Wanderer*, a copy of which is in the British Library, General Reference Collection YK.1991.a.8489, BNB GB9139494

{6} *The Satanic Letters of Stephen Brown*, two volumes. Facsimiles at: (i) <https://gawathan.files.wordpress.com/2022/10/satanicletters-1.pdf> and (ii) <https://gawathan.files.wordpress.com/2022/10/satanicletters-2.pdf>

In a 2021 interview 'the original Anton Long' admitted to using the pseudonyms Stephen Brown (Satanic Letters) and Thorold West (Naos). *An Aristocratic Ethos*, <https://gawathan.files.wordpress.com/2022/10/o9a-interview-2021a.pdf>

{7} A facsimile of the 1989 text (43Mb pdf) is available at <https://gawathan.files.wordpress.com/2022/10/naos-practical-guide-to-modern-magick.pdf>

{8} <https://www.tandfonline.com/doi/pdf/10.1080/1057610X.2023.2195065>

{9} *Breaking The Silence Down*, <https://lapisphilosophicus.files.wordpress.com/2013/05/dwmyatt-breaking-the-silence-down.pdf>

Appendix

A Skeptic Reviews Diablerie

Editorial Note, 2023: For publication here we have slightly revised a few of the footnotes and updated some of the URL's. The original source is listed at the end of the footnotes.

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Overview

Since the publication in 2002 by New York University Press of the book *Black Sun* by Nicholas Goodrick-Clarke, the text entitled *Diablerie: Revelations of a Satanist* – a purported autobiography by Anton Long – has often been mentioned by those curious about or critical of both the Order of Nine Angles and David Myatt, for Goodrick-Clarke not only brought the existence of *Diablerie* to a wider audience but also extensively quoted from it {1}.

Some academics, like Goodrick-Clarke himself, and Senholt {2}, accept without question that *Diablerie* was written by Myatt, and the work has often been referred to in printed books about Satanism – for example, it is mentioned in the

2009 book *Modern Satanism: Anatomy of a Radical Subculture* by Chris Mathews. Others, from journalists writing about Myatt to fans of the ONA, have used *Diablerie* or mentioned it as 'proof' that Myatt is (or was) Anton Long; as proof that Myatt is both the founder of the ONA and a Satanist (and a nasty piece of work, a man of extreme and calculated hatred, etcetera), and as evidence that the ONA is amoral and "represent a dangerous and extreme form of Satanism".

As for the book itself, the only public copy is in the British Library, and is a slim, spiral bound, volume with card covers whose pages are xeroxed copies of a typewritten text and which text contains many typos, and many misspellings (deliberate or otherwise) {3}. The text is marked 'printed and published' by Thormynd Press, Shrewsbury, and dated 1991.

As for Myatt himself, he has written several times that *Diablerie* is fake, most recently in his 2012 essay *A Matter of Honour* where he writes:

"Goodrick-Clarke never bothered to contact me regarding these claims of his, and the first thing I knew about them was when the book was published. Had he contacted me, then, I would have been in a position to supply him with the unpublished autobiographical MS that the plagiarist had purloined and used as the source for that fanciful work of fiction entitled *Diablerie*."

The 'unpublished autobiographical MS' he refers to being the one Myatt wrote in 1984 and which was

" [a] brief autobiographical memoir which was sent to several friends and many political contacts, including to George Dietz in Virginia who had just published, under the imprint of his Liberty Bell Publications, my pamphlet *Vindex, Destiny of the West* and who was at the time interested in publishing the book, *The Logic of History*, which I was then engaged in writing, with such a memoir planned to be a part of that book." {4}

The question therefore is whether or not *Diablerie* is authentic. If it is not authentic, then who its is author and for what reason was it published and circulated?

Content and Style

In terms of content, *Diablerie* is unremarkable. The narrative is one of an arrogant, self-opinionated, pompous young man who professes to "posses the pride of Satan"; who takes an interest in Satanism; who hilariously sets out to do "evil deeds"; who smirks that he "would have to be ruthless"; who gloats that he "knew more about the Occult and magick than these people who performed ceremonial rituals after the Golden Dawn"; and whose "evil deeds" are lame or laughable or sound like the adventures of a frat boy.

In terms of style, a lot of *Diablerie* differs quite markedly from the writings of Myatt dating from the 1980's and the 1990's, and which writings from that period include his well-known text *Vindex, Destiny of the West* (published in 1984) and his many articles about National Socialism, such as *National-Socialism: Principles and Ideals* (published in 1991 and part of his fourteen volume Thormynd Press NS Series).

Reading texts such as *Vindex* and *National-Socialism: Principles and Ideals* gives an appreciation of Myatt's early style; and this style is often detailed (some might say convoluted) and sometimes expressively direct, especially when he is writing about National Socialism. Consider the following, from his *Vindex*:

"If an understanding of history implies an understanding of the present and a feeling for the future, then the work of the historian Arnold Toynbee is of great importance, for from his study of civilizations – and with the help of some of Oswald Spengler's insights – it is possible to construct a model of history that is fully in accord with scientific methodology and which predicts the future of the West."

and this, from *National-Socialism: Principles and Ideals*:

"One of the most fundamental principles of National-Socialism – expressing thus the wisdom of civilization – is that each individual is a part of, and has duties and obligations to, their folk or race.

That is, that the individual is not an isolated being, concerned only with their own self-centred desires and feelings (including their own 'happiness' and material well-being), but rather belongs – and that this belonging, involving as it does duties and obligations toward their folk and thus the civilization that folk has created, is necessary for a healthy existence: of the individual, the folk and their civilization [...]

One of the most important truths that expresses the reality of civilization is that of race. Race is a representation of the natural order – of how evolution works, and how Nature, or the gods/God, are expressed, manifested or presenced on Earth."

Contrast these with the following, from *Diablerie*:

"Which boy could resist? So I went with him – to a brothel. Actually, it just looked like an ordinary house down an ordinary Singapore alley. The ladies were rather nice – and wore elegant silk sarongs....

I had both a light and a dark side. The dark side wanted to find its limits. I thought what it would be like to kill, to do dark deeds....

But always a Promethean fire, a Satanic spirit drove me on – toward something. What, I often did not know. But I had a belief in myself, an arrogance which I knew no one or anything could break.

I possessed the pride of Satan.... The world was mine – if I chose to take it..... London called. There, it

seemed, I might find the forbidden."

The difference is obvious. The former are the words of an intellectual; the latter are the clipped sentences of the type often found in first-person 'action' novels or comic strips of the Dick Tracey type. It is as if *Diablerie* is pulp fiction, a first-person narrative of fictional anti-hero and evil Satanist, Anton Long, with – and importantly – some quotes from the writings of the real person who the author wants people to believe is the inspiration for his fictional Anton Long. Quotes inserted as 'background' for credibility, as the author of a crime novel inserts material gleaned from real crimes and real police investigations for credibility. In the case of *Diablerie*, some of the inserted material is most probably taken from Myatt's 1984 autobiographical memoir or from remembered conversations with Myatt himself, or from both.

The rest of the inserted material being plagiarized from Myatt's political writings which already, by 1991, were quite extensive and widely distributed. All of which brings us to the question of authorship and the question of motive.

Errors and Omissions

Myatt's early years – for example his childhood in Africa and Asia – were first recounted by him in his 1984 autobiographical memoir, a memoir which he used as the basis for part one of his *Autobiographical Notes: Towards Identity and the Galactic Empire*, written in 1990, first openly published in 1993 and mentioned and used as a source in *Cosmic Reich: The Life and Thoughts of David Myatt*, published by Renaissance Press, New Zealand, in 1995. If one compares these *Notes* with Anton Long's early years, as related in *Diablerie*, then it would appear as if the narrator of *Diablerie* is Myatt, or at least someone with a knowledge of Myatt's early life, a knowledge obtained from that memoir, those *Notes*, or remembered from a reading of that memoir or those *Notes* or from conversations with Myatt himself or remembered from all three.

However, if the narrator was Myatt, then it is curious as to how many errors and omissions occur in the section of *Diablerie* devoted to Anton Long's early years. For instance, in the *Notes* Myatt writes that from around the age of thirteen, while abroad, he "studied ancient Greek, Latin, Chinese and Sanskrit", while *Diablerie* has Anton Long learning Greek and Latin in England at the age of fifteen (or maybe sixteen).

Comparing *Diablerie* with *Myngath* – Myatt's official autobiography – the error and omissions regarding those early years are even more apparent, which leads to three possible conclusions. Firstly, that if Myatt was the narrator of *Diablerie* then in that work he lied about or falsified many facts and also invented stories about himself. Secondly, that the narrator of *Diablerie* was not Myatt but someone who knew him and co-operated with him in producing the pulp fiction narrative that is *Diablerie*. Thirdly, that the narrator of *Diablerie* was not Myatt but either someone who knew him (politically, or otherwise) or who had access to or had read the memoir or the *Notes* or both, and who produced the pulp fiction narrative that is *Diablerie* in order to create Anton Long, the myth, but who made mistakes when recalling material once read, and incorrectly remembered, or who was attempting from memory to describe parts of conversations of months or even years gone by.

Motive and Author

In terms of motive, I cannot conceive of Myatt, intellectual and poet {5}, a married man aged 41 at the time, depicting himself in the way Anton Long is depicted in that 1991 text *Diablerie* – as an arrogant, self-opinionated, pompous man who talks like some character in a Dick Tracey comic strip: "the world was mine – if I chose to take it". "London called."

Not to mention using words straight out of a Star Wars movie – "the dark side". Neither can I conceive of Myatt creating such a two-dimensional wooden B-movie villain as the Anton Long of *Diablerie* is (or comes across as), as part of some elaborate ploy to create 'the Anton Long myth' and thus bolster the credentials of the Order of Nine Angles. The "perfection of evil" as Anton Long pompously claims to be in *Diablerie*? Certainly not.

Surely the author of *Breaking The Silence Down* (written 1985) – with its depiction of Sapphic love and its believable main character Diane – could have come up with a better characterization of 'Anton Long'.

Given all this, and what I have mentioned above about style, content, errors and omissions, my conjecture is that *Diablerie* was written by Beesty Boy, aka 'Christos Beast', who at the time – 1991 – was a young man in his early 20's, a fan of Star Wars, had been involved with the ONA for several years, was working on his Sinister Tarot, was editor of *Fenrir*, and whose ONA booklet *Antares: The Dark Rites of Venus*, Coxland Press would publish two years later. In addition, he was at the time a personal friend of Myatt who encouraged his talent as a musician and painter. {6}

The Many Faces of Anton Long

In the past three years there has been much speculation, on occult, Satanist, and O9A, forums and blogs, about the many faces of Anton Long. As one person put it recently on a Satanist forum:

"It seems that someone has been writing under the name AL.... The real question is if Myatt is pretending to be AL. Or if Myatt is feeding AL (or the AL committee) material to write. Or if Myatt told some folks to take the AL pen name and do what you want with it."

There is also the view that the 'original Anton Long' of the original ONA – of ONA 1.0 as Jason King labelled it – ceased to write ONA material in the 1990's, and of, as someone else, said

"[t]he story of 'Anton Long' [being] the story of several different individuals using that pseudonym in the last 40 years. Beginning with Myatt himself in 1972, then a year later with a married businessman living near Manchester, then around 1998 with 'Beesty Boy' (aka Christos Beast aka Moulton), and finally around 2003 with one or two anonymous young writers who tried to keep the myth going by posting their stuff on the internet

and who created websites, blogs and e-groups to create the illusion of a real, expanding, influential, hardcore Satanist group led by 'Anton Long', the myth."

There is also the rumour of Myatt as *agent provocateur* for the state {7} and the fact that Myatt has openly said that in the early 1970's he created an occult group as a 'neo-nazi honeytrap' in order to propagate holocaust denial and neo-nazism and recruit "respectable people who could be useful to the Cause". {8} Or, as someone else suggested, "as a means of gathering intelligence and recruiting suitable individuals to undertake acts of subversion, extremism, and terrorism, under the pretext of occult training".{7}

Sinister Jape or Genuine Work?

If CB, as I conjecture, wrote *Diablerie*, then why, and was it with Myatt's knowledge or even approval given that at the time – 1991 – Myatt was according to his own admission still occasionally cooperating with his occult contacts as part of his strategy to recruit people for his clandestine neo-nazi terrorist groups such as the Aryan Liberation Army? {8}

Was *Diablerie* some kind of sinister jape that the ONA are known to have enjoyed playing at people's expense? Or part of their Labyrinthos Mythologicus which the Order of Nine Angles describe as "a modern and an amoral version of a technique often historically employed, world-wide among diverse cultures and traditions both esoteric and otherwise, to test and select candidates, and a mischievous, japing, and sly, part of our sinister dialectic." {9}

My conjecture is that Beesty Boy wrote it as part of the ONA's Labyrinthos Mythologicus, without Myatt's initial approval but then later nonchalance about such matters {10}, and at the time Beesty Boy himself began penning ONA material using the name Anton Long.

R. Parker
2012 ev
(Revised Jan 2013 ev)

Footnotes

{1} The first mention of *Diablerie* in a mainstream book seems to be *Lure of the Sinister: The Unnatural History of Satanism* by Gareth J. Medway published by New York University Press, first edition April 2001.

{2} Senholt, Jacob. *Secret Identities in The Sinister Tradition: Political Esotericism and the Convergence of Radical Islam, Satanism and National Socialism in the Order of Nine Angles*, in Per Faxneld & Jesper Petersen (eds) *The Devil's Party: Satanism in Modernity*, Oxford University Press, 2012.

{3} Some early – and even later – ONA material contain deliberate spelling mistakes, designed to provoke an instinctive and judgemental reaction in the reader. For example, in the 2009 text *Defending the ONA?* it is stated that

"in the days of typewritten letters, sometimes letters might be sent out with a word spelt in an unusual way, or containing deliberate spelling mistakes. Sometimes, the grammar was also unusual. Those who could not see beyond the outer form (the words; the syntax, and so on) to the essence (always contained quite clearly in such letters) so obviously failed, restricted as their apprehension was by the norms of their own times, by their own preconceptions, by society, or whatever."

This particular sly ONA tactic is also mentioned in several older ONA texts, including *The Satanic Letters of Stephen Brown*, published around the same time as *Diablerie*.

{4} Myatt, David. *Polemos Our Genesis*. e-text, 2012. According to Myatt, this 1980's memoir formed the basis for his *Autobiographical Notes: Towards Identity and the Galactic Empire*, the first part of which was published in the 1990's and mentioned in *Cosmic Reich: The Life and Thoughts of David Myatt*, published by Renaissance Press, New Zealand, in 1995. The second and third parts were published following his conversion to Islam in 1998, and which parts were subsequently and substantially revised during the naughties.

{5} Myatt's early poetry – from the 1970's and 1980's – included compilations such as *Gentleman of the Road*, and *To Forgotten Gods*. His early poetry included notable poems such as *Wine* (1972) and *No Sun To Warm* (1974) and *Only Time Has Stopped* (1978).

{6} CB played a minor role in the 1990's in Myatt's National-Socialist Movement and, for a while, took over the leadership of Myatt's Reichsfolk organization when Myatt converted to Islam in 1998. Their friendship floundered when Myatt – as Abdul-Aziz ibn Myatt – aligned himself with Al-Qaeda. The fact that both CB and Myatt used Thormynd Press to publish their own works, and that Thormynd also published works by the ONA, is not as interesting or evidential as it might at first appear, for publishers often publish diverse works by various authors for purely commercial reasons.

Thus the fact that Thormynd published *Diablerie* as well as items by Myatt is not proof of a link between that work and Myatt.

{7} <https://web.archive.org/web/20210124091710/https://regardingdavidmyatt.wordpress.com/agent-provocateur/>

{8} Myatt, David. *Ethos of Extremism*. e-text (in seven parts), 2012. Extracts are available at <https://davidmyatt.wordpress.com/the-ethos-of-extremism/>

{9} <https://web.archive.org/web/20210124091710/http://lapisphilosophicus.wordpress.com/about-2/labyrinthos-mythologicus/>

{10} Myatt writes, in his *A Matter of Honour*: "As an early advocate of copyleft, I have never been bothered by plagiarism or by others using and adapting my ideas and my 'inventions', such as The Star Game."

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Source:

<https://web.archive.org/web/20141224223731/http://regardingdavidmyatt.wordpress.com/about/a-sceptics-review-of-diablerie/>

<https://archive.org/download/diablerie-and-bealuwes-gast/Diablerie-and-Bealuwes-Gast.pdf>



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